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direction; for, between two equally well-directed theatres, the public will certainly patronize the one where the importance of good music is recognized. Do not the public, when they hear a good military band, readily distinguish between what is good and bad music? Does not their rapt attention, when a good piece of music is performed, show that the beautiful is as intuitively felt in music as in the art of the painter, the sculptor, actor, or architect? Do the managers of our theatres think their public less intelligent? If so, I believe they are mistaken. The following should constitute rules for theatrical directors:

- 1st. If music is needed at the theatres, good music, executed by sufficiently strong orchestra, should be given.
- 2d. No managers, under the name of orchestra, should provide a smaller number of performers than from 18 to 20.
- 3d. To reduce the musicians to the level and number of a common street band should be accepted as a proof that the managers do not believe in the progress of art culture.
- 4th. Managers should not compel musicians to perform music distasteful to them.
- 5th. To pay salaries that men can support themselves on, and keep themselves respectable. When we hear of performers receiving one pound a week, and seldom over 25s., it is time a little reformation was made in every way in the orchestra of our theatres, it being sadly needed.

PARIS.—The *reprise* of "L'Elisir d'Amore" at the Theater-Italien has been the principal musical feature of the past week. Of course Adelina Patti was the Adina, and certainly it is one of her most finished and exquisite impersonations—perhaps, indeed, never so faithfully and bewitchingly sustained. And this may be averred in spite of the powerful reminiscences of Madame Persiani, the original, Madame Frezzolini and Madame Bosio. Nothing more *piquante*, more graceful and refined, more coquettish and more truthful to nature has been witnessed upon the operatic boards. As for the singing, it is inimitable throughout, and is, in all probability, the greatest vocal achievement of Mdle. Patti, who was well supported by Signor Gardoni in the part of Nemorino, and by Signor Scalse in Dulcamara. Signor Agnesi played Serjeant Belcore. *Apròpos* of the performance of D nizetti's comic masterpiece, M. de Filippi supplies the following historical account in the *Entr' Acte*: "L'Elisir d'Amore" was performed for the first time at Paris on the 17th of January, 1839, in the early days of the provisional installation of the Italiens at the Salle Ventadour, under the direction of M. Dormoy. It was then interpreted by four renowned artists: Madame Persiani, Rubini, Tamburini and Lablache, who, so to speak, have established the traditions which have since been perpetuated. The opera was *reprised* the following season, in the same year, on the 17th of October, and served for the *début* of Signor Mario, who, although coming after Rubini, pleased greatly and became identified with Nemorino for the space of twenty years. 'L'Elisir d'Amore' was revived in 1845 for Giorgio Ronconi, the inimitable Dulcamara; and again, in 1849, for the same great artist, then director of the Théâtre-Italien. In 1851, we again find, in the 'Elisir,' a quartet of the first order: Mdle. Caroline Duprez, Lablache, Calzolari, and Ferranti. In 1852, on the 12th of December,

'L'Elisir' was reproduced for Madame Vera-Lorini, Calzolari, and the buffo Florio. In 1853, Adina was played by Madame De la Grange, and Dulcamara by Signor Napoleone Rossi. Finally, Madame Frezzolini, Gardoni, Tamburini and Rossi sustained the principal parts in 1854 with no less success than their predecessors." So far M. de Filippi. After an interval of ten years, in November, 1864, Mdle. Patti brought back to the stage this pearl of buffo operas, with what effect is now matter of history.—M. Faure has returned to the Opéra after a *congé* of many weeks, and re-appeared in his great part of Rodrigo in "Don Carlos." The celebrated Parisian baritone was received with boundless welcome.—The *reprise* of "Zampa" at the Opéra-Comique, has been a genuine success for Herold's masterpiece. M. Montaubry is not precisely the artist whom one would select for the bold and dashing character of the hero; but the public was not dissatisfied. The other parts were filled by Mesdames Cico and Belia, and M. Sainte-Foy. Madame Miolan-Carvalho, whose "last representations" in M. Gounod's "Romeo et Juliette" had been placarded and advertised during nearly two months, is announced to make her *rentrée* in the same opera. This is just what might have been expected by ordinary observers, and was anticipated in this journal. It is said that Mdle. Nilsson, previous to her (in reality) "final representations" at the Théâtre-Lyrique, was desirous of repeating her popular—many say, most popular—part of Violetta in the "Traviata," but was *empêchée*. Why or wherefore has not transpired.

FRANKFORT-ON-THE-MAINE.—A concert has been given by Professor Mulder in aid of the Cathedral Building Fund. The pieces performed were: Overture to "La Chasse du jeune Henri," Méhul; Page's Air from "Le Nozze," Mozart; fragment from the fifth act of "L'Africaine," Meyerbeer (Madame Lucca); Duet from "Don Juan" (Madame Lucca and Herr Verger); "Rondeau Brilliant" in E flat major for Pianoforte (Herr E. Pauer); and Overture to "Le Siege de Corinthe," Rossini. Madame Lucca was greatly applauded, and, in consideration of the alacrity with which she gave her services, has been presented with the honorary freedom of the city.

COLOGNE.—Herr Ferdinand Hiller has gone to Paris. On his return he contemplates giving a concert in aid of the funds of the Cathedral of his native town, Frankfort.

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